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BURT FRANKLIN: BIBLIOGRAPHY AND REFERENCE SERIES #191

BIBLIOGRAPHY OF FITZGERALD

Notes for a Bibliography

OF

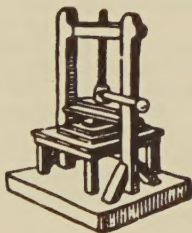
EDWARD FITZGERALD

BY

COLONEL W. F. PRIDEAUX, C.S.I.

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BURT FRANKLIN: BIBLIOGRAPHY AND REFERENCE SERIES #191



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"AN Emigrant Gentleman visiting England for a while was Wonder-struck at the Indolence of the Middle Classes, especially at such places as Sidmouth ; People lounging about, throwing Stones into the Sea, and carrying about Three Volumes of Novels from the Circulating Library. 'It seemed to me as if they were all Mad. In Canada everyone is seen at work—hack-ing away at something or other, awkwardly perhaps, but still at Work.' Then the fretful movements of the Children in an opposite house Genteelly confined to a Nursery that reflected all their imprisoned Energies back on Themselves, and looking to him like 'caged Birds beating their Breasts against the Wires !' Whereas he had just left in Canada his own little Boy of Three Years old feeding the Poultry out of doors, and even then able to distinguish one kind of Grain from another in the Field ; his little Sister with her little Batch of Bread ready for the Oven, when Baking was going forward—'Both of them insensibly acquiring the most indispensable of the Arts of Life ' " ("Euphranor," second edition, Appendix, p. 97).

"Would we but teach THE PEOPLE, from whom Power
Grows slowly up into the Sovereign Flower,
By all just dealing with them, head and heart
Wisely and religiously to do their part ;
And heart and *hand*, whene'er the hour may come,
Answer Brute force, that will not yet be dumb.—
Lest, like some mighty ship that rides the sea,
Old England, one last refuge of the Free,
Should, while all Europe thunders with the waves
Of war, which shall be Tyrants, Czars, or Slaves,
Suddenly, with sails set and timbers true,
Go down, betray'd by a degenerate crew."

("Polonius," p. 137.)



INTRODUCTION

THESE Bibliographical Notes, which, in their original form, were published in *Notes and Queries* during the spring of 1900,* were compiled, partly from a wish to present in a compendious form a list of FitzGerald's works, accompanied by such information as was available regarding the circumstances under which they were respectively written, and partly in the hope that they might form a stepping-stone to a more general acquaintance with the writings in question. I believe this to be a fuller list than has yet been drawn up, though it has, of course, no pretensions to be exhaustive. I have confined myself to the issues which were published, or, more

* Ninth Series, v. 201, 221, 241 ; vi. 61.

properly speaking, printed, in FitzGerald's lifetime (with the exception of the "Letters" and other posthumous papers edited by Mr. Aldis Wright), as I consider that these alone possess any real bibliographical value. To enumerate all the American editions of the "Rubáiyát" would be an endless, as well as a useless, task. Some of them, such as the magnificent volume which was accompanied by the drawings of Mr. Elihu Vedder, and the recently published edition with illustrations from the pencil of Miss Florence Lundborg, possess extraordinary merit from the decorative point of view ; but they seem to me to belong to the domain of Art rather than to that of Literature, and to have little in keeping with the serenity of FitzGerald's outlook upon Life, or with the directness of his attitude towards both the Known and the Unknown.

The kindness which I have received from those who have been in a position to help me in my work deserves my warmest acknowledgments. To Mr. Aldis Wright, the

literary executor of FitzGerald, my grateful thanks are due. Without his generous aid, and the permission accorded by him and by Messrs. Macmillan and Co. to extract from the "Letters" such passages as throw light on the inception and execution of FitzGerald's literary output, it would hardly have been possible to carry out this little attempt. I have further to thank him for leave to add to this issue of the "Bibliography" an Appendix containing some little-known notes on Crabbe, which originally appeared in *The East Anglian* and in *Notes and Queries*, and which have never been reprinted in this country. Mr. Edmund Gosse, Mr. R. A. Potts, and Mr. Francis Hindes Groome have rendered me substantial assistance; and my acknowledgments are also due to Messrs. Billing and Sons, Ltd., of Guildford, for valuable information in connexion with the printing of FitzGerald's later works. Lastly, I must express my cordial thanks to my friend, Mr. Bain, of the Haymarket, for the generous manner in which he has allowed

the characteristic sketch of FitzGerald by Charles Keene, which is in his possession, to be reproduced as the frontispiece of this work. I may add that the quotations in the text are from the Eversley edition of the "Letters."

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THE
BIBLIOGRAPHY OF FITZGERALD.

I—SEPARATE WORKS.

1851.

EUPHRANOR | A Dialogue on Youth | [Line]
London | William Pickering | 1851.

Collation:—Small octavo: pp. [ii]+82 (last page unnumbered), consisting of: Title-page as above, with imprint on verso, "John Childs and Son, Bungay," pp. [i, ii]; Text, pp. 1-81; Errata, and imprint as before, p. [82]. The title is given as a headline throughout. Issued in green cloth boards, with stamped sides, and lettered upwards along the back "Euphranor," within a gilt ornamental border.

This little book, the first-fruits of his

genius, seems to have had a special attraction for FitzGerald, and his coy deprecation of the "confoundedly smart writing" in it reminds one of an Eastern mother who draws attention to a blemish in order to avert the evil eye from her favourite child. FitzGerald's idiosyncrasy is reflected at its highest in "Euphranor." One can perceive that his imaginative power was not great, and it betrays the sign of a slow and fastidious worker. But in its form we see the neatness of touch that characterizes the Greek of Sophocles or the French of Sévigné, while in the thought which underlies it we recognise the sanity of a man who lived much in the open air, and whose hand was equally at home with the tiller and the pruning-knife.

Though not published till 1851, "Euphranor" had occupied FitzGerald's thoughts several years previously. In a letter to Professor Cowell, written at the end of 1846, he says: "I have been doing some of the dialogue, which seems the easiest thing in the world to do, but is not" ("Letters,"

i. 212). In February, 1851, he sent to the Rev. G. Crabbe a copy of "Euphranor" and of *The Examiner*, in which Spedding had reviewed the book ("Letters," i. 266, 267). In a letter to the same correspondent, written a fortnight later, he says: "As I have a real horror to be known as the writer, I do not think I can have much personal ambition in its success." Nevertheless, it seems to have had a good sale, as in May, 1868, in again writing to Mr. Cowell, FitzGerald says he does not know where to lay his hands on a copy of the first edition ("Letters," ii. 104). Though a mere skeleton as compared with the later editions, it contained some fine passages, one of which elicited the approbation of Tennyson. Mr. F. T. Palgrave, in his "Personal Recollections," says that the poet admired especially

"the brilliant closing picture of a boat-race, with its glimpse of Whewell, 'the high crest and blowing forelock of Phidippus's mare, and he himself shouting encouragement to his crew, conspicuous over all'" ("Alfred, Lord Tennyson: a Memoir," 1897, ii. 505).

1852.

POLONIUS : | A Collection | of | Wise Saws
and Modern Instances. | [Line] There-
fore, since brevity is the soul of wit, |
And tediousness the limbs and outward
flourishes, | I WILL BE BRIEF. | London : |
William Pickering. | 1852.

Collation :—Square octavo : pp. [ii] + xvi + 146 (last page unnumbered), consisting of : Title-page as above, with imprint on verso, “ John Childs and Son, Bungay,” pp. [i, ii] ; Preface, pp. [i]-xvi ; Half-title, p. 1 ; Text, pp. 2-142 ; Index, pp. [143]-145 ; Errata, and imprint as before, p. [146]. Only the Preface has headlines ; in the text the number of the page, in Roman figures, occupies the top centre. Every page is enclosed within double borders, and the little book is prettily got up in the taste of the day. Issued in green cloth boards, lettered upwards along the back “ Polonius,” and with the motto “ LA | VERDAD | ES SIÉMPRE | VERDE ” stamped in gilt letters, within an ornamental wreath, upon the side.

This little book was apparently published at the beginning of 1852, for FitzGerald refers to it in a letter which he wrote to the Rev. George Crabbe on February 27 in that year (“ Letters,” i. 273). The “ charming

and characteristic preface," as it is justly styled by Mr. Edmund Gosse, was reprinted by Mr. Aldis Wright in "The Letters and Literary Remains of Edward FitzGerald," 1889, iii. 467, and in "Miscellanies," 1900, p. 154. Although the book mainly consists of excerpts from Bacon, Selden, Carlyle, Newman, and other writers, there is sufficient of FitzGerald himself in it to afford a strong reflection of his personality. It is in "Polonius" that occurs his well-known aphorism, "Taste is the feminine of genius" (p. 33), to the authorship of which he puts in a coy claim in a letter written many years afterwards to Mr. J. R. Lowell ("Letters," ii. 226).*

* An interesting copy of this little book, having some notes and corrections in FitzGerald's handwriting, and presented by him to his friend Thomas Churchyard, of Woodbridge, sold for £11 10s. at Sotheby's on February 27, 1900. Within its leaves were two scraps of paper, on one of which FitzGerald had written, "Truth and Whole Truth," with a Persian translation, and on the other, "Only early Bird gets Worm—but the Worm?"

1853.

SIX DRAMAS | OF | CALDERON. | Freely trans-
lated | by Edward FitzGerald. | London :
| William Pickering. | MDCCCLIII.

Collation :—Small octavo : pp. viii + 276 (the last three unnumbered), consisting of : Half-title, "Six Dramas | of | Calderon"; pp. [i, ii], verso blank ; Title-page as above, with imprint on verso, "John Childs and Son, Bungay," pp. [iii, iv]; Advertisement, pp. [v]-viii ; Text, pp. [1]-273 ; Imprint as before, p. [274] ; Errata, p. [275], verso blank. The volume contains : "The Painter of his own Dishonour," p. 1 ; "Keep your own Secret," p. 59 ; "Gil Perez, the Gallician," p. 103 ; "Three Judgments at a Blow," p. 142 ; "The Mayor of Zalamea," p. 191 ; and "Beware of Smooth Water," p. 229. The titles of the respective plays are given as headlines. Issued in watered crimson cloth boards, lettered across the back in gold, "Translations | from | Calderon"; and, lower down, "E. F. G."

This volume, as we learn from FitzGerald's letters, was unfavourably noticed in *The Leader* and *The Athenæum* on its first appearance ("Letters," i. 284), though his friend W. B. Donne wrote a "handsome Article" in *Fraser* on it, and FitzGerald ac-

knowledgeed that people liked it ("Letters," p. 323). The "determined spit" of *The Athenæum*, however, disconcerted him, and he called in all the unsold copies, with the result that the book is now excessively rare. As a specimen of the criticism of the day, it may be not uninteresting to reproduce the short notice to which FitzGerald took objection. It is not easy to find, as it is wrongly indexed, but it appeared in *The Athenæum* (No. 1350), September 10, 1853, p. 1063:

" 'Freely translated,' says Mr. Fitzgerald. There is no doubt of it. By way of apology for so much licence—for a freedom in dealing with his text so unusual—the translator gives an original reason:—'I have not meddled,' he says, 'with any of Calderon's more famous plays, not one of these on my list being mentioned with any praise or included in any selection that I know of except the homely "Mayor of Zalamca"' [*sic*]. We have not taken the trouble to compare these translations with the originals; holding it quite unnecessary to treat as a serious work a book whose author confesses that he 'has sunk, reduced, altered, and replaced much that seemed not fine or efficient—simplified some perplexities, and curtailed or omitted

scenes that seemed to mar the breadth of general effect, supplying such omissions by some lines.’”

It is curious that the volume of *The Athenæum* which produced this criticism, with its slightly garbled extract, should contain a long review, which was characterized by Archbishop Trench as masterly, of Mr. D. F. McCarthy’s translations from Calderon.* In contrast to the summary manner in which *The Athenæum* disposed of FitzGerald’s claims to recognition, it may be worth while to quote the Archbishop’s opinion on the subject. It will be found in Dr. Trench’s graceful little book “Life’s a Dream,” 1856, p. 120:

“‘Six Dramas of Calderon freely translated,’ by Edward Fitzgerald, 1853, are far the most important and worthiest contribution to the knowledge of the

* The unfavourable notice of FitzGerald’s version of Calderon was written by the late Mr. John Chorley, who was also the author of the eulogistic review of McCarthy’s translation. John Chorley was perhaps the finest Spanish scholar of his day, and there is no doubt that, from his point of view, FitzGerald’s paraphrase did not give an adequate notion of the original.

Spanish poet which we have yet received. But, written as they are in English of an exquisite purity and vigour, and dealing with poetry in a poet's spirit, they yet suffer, as it seems to me, under serious drawbacks. Mr. Fitzgerald has chosen, and avows that he has chosen, plays which, with the exception of the noble 'Mayor of Zalamea,' can hardly be said to rank among Calderon's greatest, being rather effective melodramas than works of highest art. He does this with the observation, 'Such plays as the "Magico Prodigioso" and the "Vida es Sueño" require another translator and, I think, form of translation.' In respect of 'form of translation' I am compelled to agree with him, his version being for the most part in English blank verse ; but how little likely Calderon is to obtain a more gifted translator, and how much his modest choice of plays on which to exercise his skill, which are not among the author's best, is to be regretted, I think the reader will own after a single quotation from this volume :

“ ‘ He who far off beholds another dancing,
Even one who dances best, and all the time
Hears not the music that he dances to,
Thinks him a madman, apprehending not
The law that rules his else eccentric action.
So he that's in himself insensible
Of love's sweet influence, misjudges him
Who moves according to love's melody :
And knowing not that all these sighs and tears,
Ejaculations, and impatiences,

Are necessary changes of a measure,
Which the divine musician plays, may call
The lover crazy ; which he would not do
Did he within his own heart hear the tune
Play'd by the great musician of the world.'"
(*"The Painter of his own Dishonour,"* p. 15.)

This just and balanced criticism is worth recording as perhaps the first appreciation of FitzGerald's powers which had appeared in public. It was written more than three years before the publication of the "*Rubáiyát*."

It may be added that many passages in these plays are marked by a playful lyricism which his correspondence would scarcely suggest to belong to FitzGerald's literary apparatus. It is astonishing that the innumerable compilers of anthologies have never quarried in this mine. What can be lighter or more delicate than the following little song from "*The Painter of his own Dishonour*"?—

"Of all the shafts to Cupid's bow,
The first is tipt with fire ;
All bare their bosoms to the blow,
And call the wound Desire.

“ Love’s second is a poison’d dart,
And Jealousy is nam’d ;
Which carries poison to the heart
Desire had first inflam’d.

“ The last of Cupid’s arrows all
With heavy lead is set ;
That vainly weeping lovers call
Repentance or Regret.”

Or this from “ The Mayor of Zalamea ”?—

“ Ah for the red spring rose
Down in the garden growing,
Fading as fast as it blows,
Who shall arrest its going ?
Peep from thy window and tell,
Fairest of flowers, Isabel.

“ Wither it would, but the bee
Over the blossom hovers,
And the sweet life ere it flee
With as sweet art recovers,
Sweetest at night in his cell,
Fairest of flowers, Isabel.”

The “ Dramas from Calderon ” were not reprinted in England until they were included in Mr. Aldis Wright’s edition of “ The Letters and Literary Remains,” 1889.*

* A presentation copy of this book, with the following inscription on the half-title in FitzGerald’s hand—

1855.

EUPHRANOR, | a Dialogue on Youth. |
 “Malim VIRUM sine Literis quam Literas
 sine Viro.” | “Better A MAN who doesn’t
 know his Letters than ‘A Book | IN
 BREECHES.’” | Second Edition. | London :
 | John W. Parker and Son, West Strand.
 | 1855.

Collation :—Small octavo : pp. [ii] + 102 (last page blank and unnumbered), consisting of : Title-page as above, with imprint on verso, “John Childs and Son, Bungay,” pp. [i, ii] ; Text, pp. [1]-87, p. 88 blank ; Appendix, pp. [89]-101 ; Advertisements of “New Books and New Editions, published by John W. Parker and Son, West Strand,” 4 pages. Issued, like the first edition, in green cloth boards, and lettered upwards along the back “Euphranor,” within a gilt ornamental border. Some copies were merely stitched in pamphlet form, without a wrapper, and without the advertisements at the end.

This edition of “Euphranor” is much altered and enlarged, and contains for the

writing, “Thomas Churchyard, with the translator’s kind regards, St. Swithin’s Day, 1853,” sold for £14 at Sotheby’s on February 27, 1901.

first time an interesting reference to Tennyson on p. 72, and the racing ballad of "Our Yorkshire Jen." The appendix consists partly of extracts from Eckermann's "Conversations with Goethe" and Richter's "Levana," and partly of anecdotes in the style of "Polonius," which are characteristic of FitzGerald's love of a free and healthy life in the open air. But, for some reason or other, it did not wholly meet with his approval, and it has never been reprinted. The second edition of "Euphranor" seems to be much scarcer than the first. FitzGerald, when writing to Professor Cowell, May 28, 1868, said, in answer to the Professor's request for some copies of "Euphranor":

"Oh yes! I have a Lot of them: returned from Parker's when they were going to dissolve their House; I would not be at the Bother of any further negociation with any other Bookseller, about half-a-dozen little Books which so few wanted: so had them all sent here. I will therefore send you six copies" ("Letters," ii. 103).

Later on, FitzGerald bound up several copies of this edition with the privately

printed "Dramas of Calderon" and "Agamemnon" of 1865 for presentation to his friends (see letters to Pollock, "Letters," ii. 161, and to Fanny Kemble, p. 66). In these copies the Appendix was cancelled, and many alterations were made by the pen. In particular, the word "Emergencies," which twice occurs, and to which it seems Fitzgerald had a special objection, was altered in one place (p. 73) to "Accidents," and in another (p. 77) to "Difficulties." These corrections were, of course, maintained in the third edition (see letter to Pollock, "Letters," p. 162).

1856.

SALÁMÁN AND ABSÁL. | An Allegory. |
 Translated from the Persian | of | Jámí. |
 London : | J. W. Parker and Son, West
 Strand. | MDCCCLVI.

Collation :—Small quarto : Frontispiece, copied from
 a MS. in the Bodleian, representing the "Royal Game

of Chúgán"; pp. xvi + 84, consisting of: Title-page as above, with imprint on verso, "John Childs and Son, Bungay," pp. [i, ii]; dedication to Professor Cowell, pp. iii-viii; "Life of Jámi," pp. ix-xvi, with note of Errata at bottom of p. xvi; Text, pp. [1]-75 (p. 76 blank); Appendix, pp. [77]-84. Issued in plain blue cloth boards, with the title "Sáláman | and | Absál" lettered in gold on the upper cover.

The dedication, which is in the form of a letter to "My dear Cowell," was not reprinted in the second or any subsequent edition, but some extracts from it have been given in appendices. The appendix to the first edition consists of detached notes on the game of Chúgán, etc. "Salámán and Absál" was the first Persian poem that Fitzgerald ever read ("Letters," ii. 324, 325). He had bought a copy in 1854 at Oxford, and began the translation with the aid of Professor Cowell (*ibid.*, i. 318). Of the version of 1856 Fitzgerald wrote to Mr. Schütz Wilson in March, 1882 (*ibid.*, ii. 325):

"When Parker disappeared, my unsold Copies, many more than of the sold, were returned to me; some of which, if not all, I gave to little Quaritch, who, I

believe, trumpeted them off to some little profit : and I thought no more of them."

This edition has now become very scarce.*

1859.

RUBÁIYÁT | OF | OMAR KHAYYÁM, | The
Astronomer-Poet of Persia. | Translated
into English Verse. | London : | Bernard
Quaritch, | Castle Street, Leicester Square. |
1859.

Collation :—Small quarto : pp. xiv (last page blank and unnumbered) + 22 (last page blank and unnumbered), consisting of : Title-page as above [pp. i, ii, with imprint on verso, "G. Norman, Printer, Maiden Lane, Covent Garden, London"]; Introduction, headed "Omar Khayyám, the Astronomer-Poet of Persia," pp. [iii]-xiii; Text, pp. [1]-16; Notes, pp. [17]-21. Issued in a brown paper wrapper, with the Title printed on it as above, and enclosed in a two-lined border, with an ornament at each corner. The heading of the text is "Rubáiyát of Omar Khayyám of Naishapur."

Of this, the best known of FitzGerald's

* A copy sold for £13 at Puttick's on April 18, 1901; and another copy for £31 at Sotheby's on May 9, 1901.

works, 250 copies are said to have been printed, of which 200 were made a present to the publisher. It was originally published at the price of one shilling, and, after having endured the indignity of the penny box, has fetched as much at auction as twenty guineas.* This first edition con-

* Since this was written, I have seen an announcement that at Bangs's auction-rooms in New York a copy, in perfect condition and with leaves unopened, was sold on February 13, 1901, for the large sum of \$260. The purchaser of the copy at twenty guineas was the late Mr. B. Quaritch, whose authority I have for the statements in the text. In his Catalogue, No. 194, for December, 1899, p. 118, he gives the following bibliographical note: "Nearly the whole of this, the first edition of the 'Rubáiyát,' I sold (not being able to get more) at one penny each. Mr. FitzGerald had made me a present of about 200 copies of the 250 he had printed. . . . At one of the quarterly dinners of the Omar Khayyám Club, a letter was read from Mr. Swinburne, who had numerous interesting things to say of FitzGerald's immortal translation. As to the greatness of the 'Rubáiyát,' he says: 'I know none to be compared with it for power, pathos, and beauty in the same line of thought and work, except, possibly, "Ecclesiastes," and, magnificent as that is, I can hardly think its author comparable to Omar either as philo-

tained only seventy-five quatrains. Of the history of the translation, as recorded in FitzGerald's letters and from other sources, it is hardly necessary to say much, as it has been fully given by Mr. Edward Heron-Allen in the introduction to his admirable edition of the "Rubáiyát." FitzGerald seems to have conceived the idea of translating the "Rubáiyát" in the early part of 1857, by which date he had completed a copy of the Persian manuscript, and had entered into a correspondence with Garcin de Tassy regarding copies to be found in the Paris libraries. On July 13, 1857, he wrote to Prof. Cowell that, "by to-morrow I shall have finished my first Physiognomy of Omar, whom I decidedly prefer to any Persian I have yet seen, unless, perhaps, Salámán" ("Letters," i. 336). On December 8, 1857, he again writes to Cowell :

sopher or poet.' In the same letter he recounts how in 1860 he and Rossetti bought [copies of] the first edition of this great work at a bookstall (mine) for a penny each, they having fallen absolutely dead at the published price of 1s."

“Don’t be surprised (*vext* you won’t be) if I solicit *Fraser* for room for a few Quatrains in English Verse; however—with only such an Introduction as you and Sprenger give me—very short—so as to leave you to say all that is Scholarly, if you will. I hope this is not very cavalier of me. But, in truth, I take old Omar rather more as my property than yours; he and I are more akin, are we not? You see all [his] Beauty, but you don’t feel *with* him in all respects as I do. I think you would almost feel obliged to leave out the part of Hamlet in representing him to your Audience: for fear of Mischief. Now I do not wish to show Hamlet at his maddest: but mad he must be shown, or he is no Hamlet at all. G. de Tassy eluded all that was dangerous, and all that was characteristic. I think these *free* opinions are less dangerous in an old Mahometan, or an old Roman (like Lucretius), than when they are returned to by those who have lived on happier Food. I don’t know what you will say to all this. However, I dare say it won’t matter whether I do the Paper or not, for I don’t believe they’ll put it in.”

I have quoted this passage at some length, as it illustrates, in a manner which is sometimes overlooked by later critics of the poem, the attitude assumed by FitzGerald in his character as a translator. It is also strictly in accordance with the view which he took of Omar’s philosophy in his introduction to the

poem. He credits the Persian with perfect honesty, both of heart and head. "Having failed (however mistakenly) of finding any Providence but Destiny, and any World but This, he set about-making the most of it, preferring rather to soothe the Soul through the Senses into Acquiescence with things as he saw them than to perplex it with vain disquietude after what they *might* be." In judging the poem, and FitzGerald's share in it, these words should be borne in mind, and it will be seen that nothing was further from the writer's thoughts than to formulate a creed, whether of mournful pessimism or of sensual conviviality. Begun originally as an exercise in Persian, the translation developed through the medium of a sympathetic mind, until it became a work of art; and as a work of art, it stands upon its pedestal in that great hall of unmoral beauty which contains "The Ancient Mariner" and "The Eve of Saint Agnes."

In January, 1858, FitzGerald carried out his intention of sending the translation to

Parker, the publisher of *Fraser's Magazine*, and the belief which he had expressed with regard to its fate was vindicated; for, after keeping it by him for a year, Mr. Parker returned the manuscript to its owner. Fitzgerald then sent it to Mr. Quaritch, who printed the work with such expedition that it was ready for issue on February 15, 1859. The copy in the British Museum Library was received there, according to Mr. Heron-Allen, on March 30, 1859.

1862.

RUBÁIYÁT | OF | OMAR KHAYYÁM, | Re-
 printed Privately from the London
 Edition; | with an extract | from the | Cal-
 cutta Review, | No. LIX, March, 1856;
 | A Note by M. Garcin de Tassy, | and |
 a few additional quatrains. | [Line.]
 Madras : | 1862.

Collation :—Octavo : pp. ii + x + 18 + 8 + 18, total
 xii + 44, consisting of : Title-page as above ; on verso
 “ Fifty Copies Printed ” between two lines [pp. i, ii] ;
 Second Title-page as under :

Rubáiyát | of | Omar Khayyám, | the Astronomer-Poet of Persia. | Translated into English Verse. | [Line.] | London : | Bernard Quaritch, | Castle Street, Leicester Square. | 1859. | [Line.] Madras : | Reprinted from the London Edition. | 1862.

Pp. [i, ii, verso blank]; Introduction, headed as in London edition, pp. [i]-x; Text, pp. [1]-13; Notes, pp. [14]-17; p. [18, blank and unnumbered]; Title-page as under :

Note | sur | Les Rubá'iyát de 'Omar Khayyám | par M. Garcin de Tassy, | Membre de l'Institut. | [Line.] Paris. | Imprimerie Impériale. | [Line.] | M DCCC LVII.

Pp. [1, 2, verso blank]; Text, pp. [3]-7, p. [8 blank and unnumbered], followed by "From the Calcutta Review, No. LIX, March, 1856," pp. [1]-14; "Some More of Omar's Quatrains," pp. 15-17; p. [18 blank and unnumbered]. Issued in a green cloth limp binding, with a label containing the title, "Rubáiyát | of | Omar Khayyám," within an ornamental border, pasted on the top cover.

Of the contents of this very scarce brochure, the "Rubáiyát" are a literal reprint of the first London edition; the note by the learned Orientalist, M. Garcin de Tassy, is reprinted from the *Journal Asiatique*; the article from the *Calcutta Review* was written by Prof. E. B. Cowell; and the additional quatrains, fifteen in number, and dated "Adiyár, Dec.

20, 1862," are by Dr. Whitley Stokes, who is understood to have been the editor of the volume. The copy which I have had the advantage of using has also six additional quatrains, together with a note by Dr. Stokes, pasted into appropriate places in the text, together with a few interesting additions in manuscript and print.

1865.

[TWO DRAMAS FROM CALDERON : "The Mighty Magician" and "Such Stuff as Dreams are Made of."]

Collation :—Small octavo : pp. 132 (last page unnumbered), consisting of : Half-title, The Mighty Magician. | [Line.] | Dramatis Personæ. | pp. [1, 2, page 2 blank]; Text of "The Mighty Magician," pp. [3]-63 (p. 64 blank and unnumbered); Half-title, Such Stuff as Dreams are Made of, | A Drama, | taken from | Calderon's "Vida es Sueño." | [Line.]

For Calderon's Drama sufficient would seem
 The title he chose for it—"Life is a Dream";
 Two words of the motto now filch'd are enough
 For the impudent mixture they label—"Such Stuff!"

p. [65]; *Dramatis Personæ*, p. [66]; Text of "Such Stuff," etc., pp. [67]-131; Imprint, "John Childs and Son, Bungay," p. [132]. Issued in a gray paper wrapper.

It is stated in the "Catalogue of the Library of Mr. Edmund Gosse" that the plays were printed separately, and more copies were distributed of the former than the latter. As the collation begins with signature B, it seems probable it was intended that a general title-page should be prefixed, but no copy is known with one. In a letter to Prof. Cowell, dated November 11, 1864, FitzGerald wrote :

"I have caught up a long ago begun Version of the 'Magico,' and have so recast it that scarce a Plank remains of the original! Pretty impudence: and yet all done to conciliate English, or modern, Sympathy. This I sha'n't publish: so say (pray!) nothing of it all—remember—only I shall print some Copies for you and one or two more" ("Letters," ii. 60).

He adds (p. 61) he should like to take up "Vida es Sueño," too, in the same manner, so it is evident it had not been begun in November, 1864; but on February 25, 1865,

in writing to Archbishop Trench, he says that he had licked the two Calderons into some sort of shape of his own, and was sending the "Mágico" to his correspondent (*ibid.*, p. 62). FitzGerald kept the copies of these plays in his own hands, and, as before stated, bound up several copies of them, together with the "Agamemnon," for presentation to his friends. In a letter to Mrs. Kemble (p. 64) he wrote that he had about a hundred copies of the Calderon plays printed, and had not a hundred friends to give them to. These, as well as the privately printed "Agamemnon," have now become exceedingly scarce.*

1865.

AGAMEMNON. | [Ornamental line.] A
Tragedy, | Taken from Æschylus. | Orna-
mental *cul-de-lampe*.

* A copy of this rare brochure, presented by FitzGerald to his friend Thomas Churchyard of Woodbridge, sold for £30 10s. at Sotheby's on February 27, 1901.

Collation :—Small octavo : pp. 64 (last page blank and unnumbered), consisting of : Half-title, “Agamemnon,” pp. [1, 2, verso blank] ; Title-page as above, pp. [3, 4, verso blank] ; [Introduction], pp. [5], 6 ; p. [7, blank] ; *Dramatis Personæ*, p. [8] ; Text, pp. [9]-63. No date or imprint. Issued in dark blue paper wrappers.

FitzGerald seems to have sketched out the translation of this drama several years before he printed it (see “Letters,” ii. 62, 109, 112). In a letter to Sir W. F. Pollock, written in 1873, he says :

“I think you have seen, or had, all the things but the last [‘Agamemnon’], which is the most impudent of all. It was, however, not meant for Scholars : mainly for Mrs. Kemble : but as I can’t read myself, nor expect others of my age to read, a long MS., I had it printed by a cheap friend (to the bane of other Friends), and here it is” (*Ibid.*, p. 161 ; also pp. 186, 188).

The “Agamemnon,” with its fatalistic *motif*, was a play that suited FitzGerald’s genius. In many passages we find an echo of the utterances of the astronomer-poet of Naishapur :

The Robber, blinded in his own conceit,
 Must needs think Retribution deaf and blind :
 Fool ! not to know what tongue was in the wind,
 When Tellus shudder'd under flying feet.

And—

Call not on Death, old man, that, call'd or no,
 Comes quick ; nor spend your ebbing breath on me,
 Nor Helena : who but as arrows be
 Shot by the hidden hand behind the bow.

The following lines, though in a different
 metre, enunciate the same philosophy :

But thus it is ; All bides the destined Hour ;
 And Man, albeit with Justice at his side,
 Fights in the dark against a secret Power
 Not to be conquer'd—and how pacified ?

1868.

RUBÁIYÁT | OF | OMAR KHAYYÁM, | The
 astronomer-poet | of Persia. | Rendered
 into English Verse. | Second Edition. |
 London : | Bernard Quaritch, | Piccadilly. |
 1868.

Collation :—Square octavo : pp. xviii + 30, consist-
 ing of : Title-page as above [pp. i, ii, with imprint

on verso, "John Childs and Sons, Printers"]; [Introduction] pp. [iii]-xviii; Text and Notes, pp. [1]-30. Imprint as above at foot of p. 30. Issued in a paper wrapper, containing title as above within a two-line border. The text is headed "Rubáiyát of Omar Khayyám" only.

This edition of the "Rubáiyát" contained 110 quatrains.

1871.

SALÁMÁN & ABSÁL : | An Allegory. | From
the Persian | of Jámi. | Ipswich : | Cowell's
Steam Printing Works, Butter Market. |
[Line.] | 1871.

Collation :—Small quarto : pp. ii and 46, consisting of : Frontispiece, as in first edition ; Title-page as above, [i, verso blank and unnumbered] ; Text, pp. [1]-42 ; Appendix, 43-45 ; p. [46, blank and unnumbered]. Issued in dark green limp cloth binding, with gold line border, and red leather back ; no lettering ; edges cut and coloured red.

This volume seems to have been privately printed in a very limited issue. The text varies greatly, both from that of the first

edition of 1856 and that of the third of 1879. The introductory part is, indeed, entirely different. In the "Chronological List" of FitzGerald's books which were exhibited by the Caxton Club, of Chicago, in January, 1899, a copy is described in the following terms :

"This copy has the title-page and text of the second separate edition, bound up with the 'Life of Jami' (with many corrections in FitzGerald's handwriting) of the first, and was the editorial copy used by Mr. Quaritch for his collected edition."

I have no doubt that the copy in question was "made up" by FitzGerald by the addition of the introductory matter of the first edition, but it can hardly have been used editorially by Mr. Quaritch for his collected edition, as on a comparison of the copy which has been kindly lent me by Mr. Aldis Wright for the purpose, I find that it entirely differs from the text of Mr. Quaritch's collected edition, which was apparently reprinted from the third edition of 1879. As the only copies of this edition which have

come under my notice contain alterations and corrections in FitzGerald's handwriting, there can be little doubt that it was printed with his sanction, and probably by his instructions.*

1872.

RUBÁIYÁT | OF | OMAR KHAYYÁM. | The
astronomer - poet | of Persia. | Rendered
into English verse. | Third Edition. |
London: | Bernard Quaritch, | Piccadilly. |
1872.

Collation :—Square octavo : pp. xxiv + 36, consisting of : Title-page as above [pp. i, ii, with imprint on verso, "G. Norman and Son, Printers, Maiden Lane, | Covent Garden"]; [Introduction], pp. [iii]-xxiv; Text and Notes, pp. [1]-36; the whole printed within a two-line border. Issued in a half-Roxburgh binding.

In this edition of the "Rubáiyát" nine of

* A copy of this edition, bound up with the third edition of the "Rubáiyát," and containing MS. notes by FitzGerald, sold for £13 5s. in Mr. Virtue Tebbs's sale at Sotheby's on June 25.

the quatrains were cancelled, leaving only a hundred and one. In the history of what is sometimes called the "Omarian cult" it is of importance, because it was not till after its issue that it first dawned upon the reading and thinking classes of the time that a new star had arisen in the literary firmament. One of the first apostles of the cult was Mr. Schütz Wilson, who, in *The Contemporary Review* for March, 1876, propounded an Omarian theory that has been the groundwork of nearly everything that has since been written about the philosopher-poet. Mr. Wilson, like Prof. Cowell before him and Mr. Mallock after him, compared Omar with Lucretius, but thought the Roman poet "inferior in depth, in force, in beauty, and glory of rhythm." The English translator, and not the Persian poet, is clearly indicated by the last comparison, and on this point Mr. Wilson fell into a confusion which no later exponent of the "Rubáiyát" seems able to escape. Closely on Mr. Wilson's footsteps followed a critic in *The Spectator* (March 11,

1876), who differed from Mr. Wilson on a most material issue. Instead of regarding Omar as "full of that unconscious faith which complains to the Deity of its inability to comprehend the Divine," he considered that his poem should "take rank as the poem of Revolt and Denial, the song of speculative Nihilism and cynical Sensualism. . . . As for nobleness in any moral sense, it seems to us utterly absent from this fine poem, which, of course, should be judged by a Moham-medan, and not by a Christian standard." The writer sums up by bidding us "turn to this far from pious poetry, the very poetry of revolt and despair, and observe with what majesty the mere infinitude of the panorama is depicted, even on the author's assumption that the whole panorama is an illusion and a snare."

These quotations will show that more than seven years before FitzGerald's death the cult and anti-cult of Omar had each its prophet. About the same time a very able and instructed lady began to devote her attention

to the Persian poet as illuminated by his English interpreter. In a letter written to Mrs. Cowell on March 11, 1877, FitzGerald alludes to "some Lady's Edition of Omar which is to discover all my Errors and Perversities" ("Letters," ii. 216). The labours of Mrs. Cadell, undertaken under most discouraging circumstances, and pursued with an ardour which not even ill-health and family cares could interrupt, resulted in an article which appeared in *Fraser's Magazine* for May, 1879, under the title of "The True Omar Khayam." Apart from its criticism of Omar as a thinker, this paper had a value as exhibiting the views of an acute and qualified mind on the general merits of FitzGerald's rendering.* Whilst giving due homage to

* Mrs. Cadell also executed a translation of the "Rubáiyát," which was published in 1899, fifteen years after her death, with a sympathetic memoir by Dr. Richard Garnett, C.B. (London: John Lane, pp. xxx+52). The versification is irregular, and the metrical difficulties inherent in her plan are only too apparent, but, as Dr. Garnett has justly pointed out, her sympathy with Omar has rendered her more of a

the beautiful English verse which formed the vehicle in which the Persian's thoughts were conveyed, the critic expressed less satisfaction with the work as a translation. One sentence is worth quoting, because it seems to give the key to the popularity of the poem at the present day :

" Its inexactness has allowed the infusion of a modern element, which we believe to exist in the Persian only in the sense in which the deepest questions of modern life are of all time. Its occasional obscurity, too, has rather helped than hindered the impression of the whole. People expect obscurity in a Persian writer of the twelfth century—even like it, as it leaves dark corners which the mind can light up in any way it pleases, and regard what it finds there as one of the peculiar beauties of Eastern thought."

All this seems very true. English-speaking people would have cared but little for a Persian poet of the twelfth century, if he had merely represented the hopes, the fears, the aspirations of that century. With un-

Persian than any of her competitors. There is a painful misprint on page xv, where 'Atṭār's poem, " Man-tiḡu-tṭāir " is printed " Martih ut tari."

intentional insight, FitzGerald infused his poem with that spirit of modernity which answered the needs of his generation. At the close of a century, when the illusions which surrounded its birth, the gay day-dreams that gave colour to its youth, the sobriety of middle life, are past and gone, to be succeeded by the disappointing realities of age and the fear of approaching extinction, the mind of the world is hardly in tune with the poetry of optimism. The popularity of Omarism will be probably periodic, but while the cult may be expected to evaporate in the next change of atmosphere, the beauty and distinction of the poem and the music of its diction will still endure with antiseptic power.

It may be added that a weird frontispiece to this edition was designed and etched by Mr. Edwin Edwards, the artist friend to whom FitzGerald lent his house at the beginning of 1871, and whose death in 1879 was a source of sorrow to him. A few copies of the etching were struck off, but it did not

meet with the approval of FitzGerald, and was consequently never used.

1876.

AGAMEMNON | a Tragedy | Taken from
Æschylus | London: | Bernard Quaritch, |
15 Piccadilly. | 1876.

Collation :—Small quarto : pp. viii + 80 (last page blank and unnumbered, with ornament in centre), consisting of : Title-page as above, with inscription on verso : "The edition consists of 250 copies. | Bernard Quaritch," pp. [i-ii] ; Preface, pp. [iii]-vi ; Dramatis Personæ, p. [vii] ; p. [viii, blank, with ornamental scroll in centre] ; Text, pp. [1]-79. The whole is printed within an ornamental two-line border. Issued in a half-Roxburgh binding, with cloth sides, lettered in gold upwards along the back, "Agamemnon of Æschylus."

It was to this (the first published) edition that FitzGerald referred when writing to Prof. C. E. Norton, August 21, 1877 :

"Which also leads me to say that someone sent me a number of your American *Nation* with a Review of my redoubtable 'Agamemnon': written by a superior

hand, and, I think, quite discriminating in its distribution of Blame and Praise : though I will not say the Praise was not more than deserved ; but it was where deserved, I think " (" Letters," ii. 224).

1879.

RUBÁIYÁT | OF | OMAR KHAYYÁM ; | AND
THE | SALÁMÁN AND ABSÁL | OF | JÁMÍ ; |
Rendered into English Verse. | [Orna-
mental line.] | Bernard Quaritch ; 15
Piccadilly, London. | 1879.

Collation :—Square octavo : pp. [iv] + pp. xvi (last page unnumbered) + 112, consisting of : Half-title " Poems | from the | Persian," pp. [i, ii, verso blank] ; Frontispiece, as in first edition of " Salámán and Absál" ; Title-page as above, p. [iii, Imprint, " London : | G. Norman and Son, printers, Maiden Lane, | Covent Garden," p. iv] ; Title, " Rubáiyát | of | Omar Khayyám, | the astronomer-poet of Persia. | Rendered into English Verse. | Fourth Edition." pp. [i, ii, verso blank] ; [Introduction], pp. [iii]-xv ; p. [xvi, blank] ; Text of " Rubáiyát," pp. [1]-27 ; Notes, pp. [28]-35 ; p. [36 blank] ; Half-title, " Salámán and Absál," p. [37] ; p. [38 blank] ; Notice of Jámí's Life, pp. [39]-50 ; Text, pp. [51]-107 ; Appendix, pp. [108]-112 ; the whole within an ornamental one-line border. Issued

in a half-Roxburgh binding, with cloth sides, lettered in gold, "The | Rubáiyát | of | Omar | Khayyám. | Salámán | and | Absál | of | Jámí. | English | Versions | 1879."

There is very little variation in the "Rubáiyát" between this and the preceding edition. Of the "Salámán and Absál" FitzGerald wrote, in a letter to Mr. C. E. Norton, dated May 18, 1879: "Jámí is cut down to two-thirds of his former proportion, and very much improved, I think" ("Letters," ii. 263; see also letters to Mr. Schütz Wilson, *ibid.*, ii. 325, 326).

1879.

[READINGS IN CRABBE.]

Collation :—pp. [iv unnumbered] + 242, consisting of: Half-title, "Readings | in | Crabbe's 'Tales of the Hall'" | pp. [i, ii, blank]; Introductory Note, pp. [iii, iv]; Text, pp. [1]-242. At the bottom of p. 242 is the Imprint, "Billing & Sons, Printers, Guildford, Surrey." Issued in red cloth boards, lettered upwards along the back, "Readings in Crabbe."

Messrs. Billing & Sons have been good enough to inform me that they printed 350 copies of "Tales of the Hall" for Mr. Fitzgerald in May, 1879; but the publication of the work had been contemplated some years previously. As far back as 1865 FitzGerald asked his friend W. B. Donne to "sound Murray at some good opportunity about a Selection from Crabbe" ("Letters," ii. 67). Mr. Murray, however, would not meddle (*ibid.*, ii. 214). In December, 1876, FitzGerald wrote to Prof. C. E. Norton :

"I wish some American publisher would publish my Edition of Tales of the Hall, edited by means of Scissors and Paste, with a few words of plain Prose to bridge over whole tracts of bad Verse; not meaning to improve the original, but to seduce hasty Readers to study it" (*ibid.*, ii. 211).

By October 15, 1878, the project had really got under way, for, writing to Mr. J. R. Lowell on that date, FitzGerald said :

"Here am I back again at my old Desk for all the Winter, I suppose, with my old Crabbe once more open before me, disembowelled too; for I positively meditate a Volume made up of 'Readings' from his Tales of

the Hall, that is, all his better Verse connected with as few words of my own Prose as will connect it intelligibly together" (*ibid.*, ii. 258).

In May, 1879, he was able to send copies of his "Handbook" to his American friends (*ibid.*, ii. 264, 266), and a year later one was given to Archbishop Trench (*ibid.*, ii. 284). The copy from which the foregoing collation is made was given to the late Sir W. Frederick Pollock. The Introductory Note, consisting of one leaf, contains the extract from Jeffrey's article in *The Edinburgh Review*, 1819, which was reprinted in the later revised "Introduction," and also the following remarks:

"In this abstract of the poem some readings of the poet's original MS., quoted in his son's edition, have been adopted in the text.

"Many omissions, and some transposal of the text, have here and there occasioned the change of some pronoun, or particle, connecting one paragraph with another originally separated from it.

"And some words have inadvertently slipped from my 'copy' into the text, of which (as of some other *errata*) I subjoin the right reading, marked in italics."

Here follow the nineteen *errata* printed in a note at p. xi of the 1883 issue.

The "Readings in Crabbe" remained in this state until February, 1881, when, as I am informed by the printers, Messrs. Billing & Sons, fifty-six copies of the "Introduction" in its original state were printed, and the work, with this "Introduction," constituted the 1882 issue which I have described below. In June, 1883, 200 copies of the revised "Introduction" were printed, and it is in this form that the work is most commonly met with.

1880-81.

THE | DOWNFALL AND DEATH | OF | KING
 ŒDIPUS. | A Drama in Two Parts. |
 Chiefly Taken from the | Œdipus Tyrannus
 and Colonæus of | Sophocles. | The
 Inter-Act Choruses are from Potter.

Collation :—Octavo : pp. viii + 46 + 46 (last page blank and unnumbered), consisting of : [Dedication to Prof. C. E. Norton, beginning with "My dear N——," and signed "Littlegrange"], pp. [i]-viii ; Title-page as above, verso blank, pp. [1, 2] ; Half-title, "Part I.

Œdipus in Thebes. | Dramatis Personæ |," pp. [3, 4, verso blank]; Text, pp. [5]-46; Imprint at foot of p. 46, "Billing and Sons, Printers and Eelectrotypers [*sic*] Guildford." Half-title, "The Downfall and Death of | King Œdipus. | Part II. | Œdipus at Athens. | Dramatis Personæ," pp. [3, 4, verso blank]; Text, pp. [5]-45; Imprint at foot of p. 45, "Billing and Sons, Printers and Electrotypers, Guildford." Pp. 1, 2 of the second part appear to have been cancelled, if they ever existed. Each part was originally issued in a blue paper wrapper, of which vestiges will be found on the titles after the two parts were made up in one volume, which was also issued in a blue paper wrapper. The prefatory dedication (pp. i-viii) was first printed with the second part.

I am indebted to the courtesy of the printers, Messrs. Billing & Sons, of Guildford, for the information that fifty copies of the first part were printed by them in February, 1880, and fifty copies of the second part in February, 1881 (not in March, 1880, as stated in the catalogue of Mr. Gosse's library). That catalogue is also incorrect in stating that the paraphrase was written for Mrs. Kemble. It was the "Agamemnon" that was written for that lady, and the "Œdipus" seems to have been printed with

the object of gratifying FitzGerald's American correspondent Prof. C. E. Norton (see a letter to Mrs. Kemble, written in February, 1881). It was begun about the year 1868, and then put aside (though looked at occasionally) until the writer felt it had become a ghost which must be laid. The first part was dispatched to Prof. Norton on March 4, 1880, and the second part on March 13 in the following year. After the two parts had been printed, FitzGerald wrote what he called "a sort of Choral Epilogue," which he told Prof. Norton he could stick in or not as he would. This epilogue, which was spoken by the Chorus, has been printed by Mr. Aldis Wright from a manuscript copy in his "Letters and Literary Remains of Edward FitzGerald," iii. 263. Further information about the "Œdipus" is given in the "Letters," ii. 258, 275, 278, 279, 301, 315, 318, 319, 321; "Letters to Fanny Kemble," pp. 204, 207.

1882.

EUPHRANOR, | A May-Day Conversation at
Cambridge, | "'Tis Forty Years Since."

Collation:—Octavo: pp. [ii] + 70 (last page blank and unnumbered), consisting of: Half-title as above, pp. [i-ii, verso blank]; Text, pp. [1]-69. At the foot of p. 69 is the imprint, "Billing and Sons, Printers, Guildford and London." The headline, "Euphranor," runs at the head of every page. Issued in a limp half-binding, with roan back and greenish paper sides.

Messrs. Billing & Sons have informed me that fifty copies only of this edition of "Euphranor" were printed in May, 1882. FitzGerald had occupied a part of the year 1881 in "putting the Dialogue into shape," as he considered the little tract was overdone, and in some respects in bad taste, "being disfigured by some confoundedly *smart* writing in parts" ("Letters to Fanny Kemble," p. 66). The result was the perfect form in which the dialogue finally appeared, and which FitzGerald himself, when sending a copy to Prof. Norton, considered "a pretty specimen of 'chisell'd Cherrystone'"

("Letters," ii. 329). It has been reprinted in this final form in Mr. Aldis Wright's edition of the "Letters and Literary Remains of Edward FitzGerald," and in "Miscellanies," 1900, pp. 59-153. Among the additions were the beautiful anecdote of the "Child and the Sunbeam," told in connexion with Tennyson on p. 25,* and the enlargement of the character-sketch of Tennyson on p. 56. This sketch, taken in conjunction with his memoirs of Bernard Barton and of the younger Crabbe, proves that as a literary portrait painter FitzGerald was not excelled by any writer of the century. A copy of this edition was sent to Hallam Tennyson with a charming letter which has been printed in the "Letters," ii. 328, and in the "Memoir of Lord Tennyson," ii. 272.

* See also his letter to Archbishop Trench, under date July 3, 1861 ("Letters," ii. 23).

1882.

READINGS IN CRABBE. | "Tales of the
Hall." | London: Bernard Quaritch. |
1882.

Collation :—Small octavo : pp. xvi + 242, consisting of : Title-page as above, pp. [i, ii, verso blank] ; Introduction, pp. [iii]-xiv ; Two pages, pp. [xv, xvi, blank and unnumbered] ; Text, pp. [1]-242. A Note, with quotation from a Tale not included in the volume, is pasted on p. 242, above the Imprint, "Billing and Sons, Printers, Guildford, Surrey." Issued in green cloth boards, lettered "Crabbe."

On March 7, 1883, FitzGerald wrote to Prof. Norton :

"The Crabbe is the same I sent you some years ago ; left in sheets, except the few copies I sent to friends. And now I have tacked to it a little Introduction, and sent forty copies to lie on Quaritch's counter : for I do not suppose they will get further. And no great harm done if they stay where they are."

1883.

READINGS IN CRABBE. | "Tales of the
Hall." | London: Bernard Quaritch. |
1883.

Collation :—Small octavo : pp. xvi + 244 (two last pages unnumbered), consisting of : Title-page as above, pp. [i, ii, verso blank] ; Introduction, pp. [iii]-xvi ; Text, pp. [1]-242 ; a leaf containing the note which in the issue of 1882 had been pasted on the last page above the imprint, pp. [243, 244, both unnumbered and last page blank]. Issued in crimson cloth boards, lettered "Crabbe."

This issue is not a new edition. The text is made up of the remainder of the 350 copies which were printed in May, 1879 ; but just before his death FitzGerald directed Messrs. Billing & Sons to print 200 copies of a new and revised introduction, which he had rewritten chiefly in order to introduce a quotation from one of Newman's "Discourses," which had been brought to his notice by Mr. Leslie Stephen ("Letters," ii. 341). In doing this he enlarged to four pages the two and a half at the end of the introduction beginning at "I feel bound to make all apology." He also introduced a footnote on p. v. FitzGerald died on June 14, 1883, and these sheets were not ready for delivery till the following month. Most

of the copies seem to have come into possession of the late Mr. Quaritch, from whom I remember buying a copy for a shilling or two almost immediately after the writer's death. The introduction, in its revised form, has been reprinted by Mr. Aldis Wright in his "Letters and Remains of Edward Fitzgerald," and in "Miscellanies," 1900, pp. 184-200.

[Uncertain Date.]

THE TWO GENERALS. I. Lucius Æmilius Paullus. II. Sir Charles Napier.

Collation :—Small quarto : pp. 8 (last two blank and unnumbered).

These two poems were printed privately on a single sheet of paper, paged from 1 to 6. They had apparently been offered to *Macmillan's Magazine* and declined. In a letter to Prof. E. B. Cowell, dated May 28, 1868, FitzGerald wrote :

"I am sorry to trouble you about Macmillan : I should not have done so had I kept my Copy with your

corrections as well as my own. As Lamb said of himself, so I say ; that I never had any Luck with printing : I certainly don't mean that I have had much cause to complain : but, for instance, I know that *Livy* and *Napier*, put into good Verse, are just worth a corner in one of the swarm of Shilling Monthlies " (*" Letters,"* ii. 105).

On July 25, 1868, he wrote to the same correspondent :

"I only wanted Macmillan to return the Verses if he wouldn't use them, because of my having no corrected Copy of them."

Probably they had been written several years before, as Mr. Francis Hindes Groome found a copy of "*Lucius Æmilius Paullus*" in a MS. note-book belonging to his father, Archdeacon Groome, which he has reprinted in his delightful book "*Two Suffolk Friends.*" This version differs considerably from that given by Mr. Aldis Wright in the "*Letters and Literary Remains of Edward Fitzgerald,*" ii. 483, which is a reprint of the privately printed sheet.

II.—POSTHUMOUS WORKS.

1889.

LETTERS | AND | LITERARY REMAINS | OF
 | EDWARD FITZGERALD | Edited by |
 William Aldis Wright | In Three Volumes.
 | Vol. I. [II., III.] | London: | Macmillan
 and Co. | and New York. | 1889. | [All
 Rights Reserved.]

Collation :—Crown octavo : Vol. I. pp. xii + 502
 and 2 pp. advertisements, consisting of : Half-title, pp.
 [i, ii, publishers' monogram on verso] ; Frontispiece ;
 Title-page as above, pp. [iii, iv, verso blank] ; Contents,
 pp. [v, vi, verso blank] ; Preface, pp. [vii]-xii ; Text,
 pp. [1]-499 ; p. [500, blank] ; Index to the Letters,
 pp. [501], 502 ; Imprint at foot of p. 502, "Cam-
 bridge : Printed by C. J. Clay, M.A. and Sons, at the
 University Press." Vol. II. pp. vi + 488, consisting of :
 Half-title, pp. [i, ii, monogram on verso] ; Frontis-
 piece ; Title-page as above, pp. [iii, iv, Imprint as
 above, on verso] ; Contents, pp. [v] ; p. [vi, blank] ;
 Text, pp. [1]-488 ; Imprint at foot of p. 488. Vol. III.
 pp. vi + 492, consisting of : Half-title, pp. [i, ii, mono-
 gram on verso] ; Frontispiece ; Title-page as above, pp.
 [iii, iv, Imprint on verso] ; Contents, p. [v] ; p. [vi,
 blank] ; Text, pp. [1]-492.

The frontispiece of the first volume is a bust-portrait of FitzGerald, engraved on steel by G. J. Stodart after a photograph by Messrs. Cade and White, of Ipswich, which was taken in 1873, when FitzGerald was sixty-four years of age; that of the second volume is a picture of "Little Grange," Woodbridge, engraved on wood; and that of the third volume is the "Game of Chúgán," which originally figured as a frontispiece to "Salá-mán and Absál."

The following pieces were printed for the first time in this collection from MSS. left by Edward FitzGerald:

"The Bird Parliament," ii. 431. (From the Persian of 'Attār's "Mantik-ut-Tair.")

"Bredfield Hall," iii. 458.

"Translation from Petrarch," iii. 466.

"Written by Petrarch in his Virgil," iii. 492.

Mr. Aldis Wright says, with reference to "Bredfield Hall," that "these verses on his old home were written originally by FitzGerald as early as 1839, and communicated by him to Bernard Barton." In a letter to

Barton, dated October 20, 1839, FitzGerald says :

“Thank you for the picture of my dear old Bredfield which you have secured for me : it is most welcome. Poor Nursey once made me a very pretty oil sketch of it ; but I gave it to Mr. Jenney. By all means have it engraved for the pocket book ; it is well worthy” (“Letters,” i. 63).

The “pocket book” of which mention is here made was doubtless Fulcher’s “Sudbury Pocket Book,” to which Barton was a constant contributor, and the question suggests itself whether FitzGerald’s verses may not have appeared in that periodical, as an accompaniment to the picture of the house.

1891.

OCCASIONAL VERSES.

In February, 1891, Mr. Aldis Wright printed privately twenty-five copies of some verses by FitzGerald in a leaflet of four pages, uniform in size with “The Letters

and Literary Remains." The verses, with a short introductory paragraph, were as follows: "To a Lady Singing," ["On Anne Allen"], and ["To a Violet"]. The last two pieces had never been printed before, but the last two stanzas of the first piece, which were enclosed in a letter to John Allen, written in December, 1837, were printed in "Letters and Literary Remains," i. 16, and afterwards in "Letters," i. 19, to which were added in a note the first two stanzas, which Mr. Aldis Wright had been enabled to recover through the kindness of Mr. Thomas Allen. The "Occasional Verses" were published in "Miscellanies," 1900, pp. 203-207.

1894.

LETTERS | OF | EDWARD FITZGERALD | In
Two Volumes | Vol. I. [II.] London |
Macmillan and Co. | and New York |
1894 | *All rights reserved.*

Collation :—Globe octavo : Vol. I. pp. xiv + 350

(last two unnumbered), consisting of: Half-title, pp. [i, ii, publishers' monogram on verso]; Frontispiece; Title-page as above, p. [iii]; p. [iv blank]; Preface, pp. [v]-vi; Preface to Letters and Literary Remains, pp. [vii]-xiv; Text, pp. [1]-348; Index to Letters, p. [349]; p. [350, with Imprint, "Printed by R. and R. Clark, Edinburgh"]; Advertisement of "Eversley Series," one leaf unpagged. Vol. II. pp. [iv]+368, consisting of: Half-title, pp. [i, ii, publishers' monogram on verso]; Frontispiece; Title-page as above, p. [iii]; p. [iv blank]; Text, pp. [1]-349; p. [350, blank]; Index to Letters, pp. [351], 352; Index, pp. [353]-368; Imprint as above at foot of p. 368.

The frontispieces of the two volumes are identical with those of the first two volumes of "Letters and Literary Remains," 1889.

This collection, which was edited by Mr. Aldis Wright, contains several letters which were not included in the edition of 1889. It belongs to Messrs. Macmillan's well-known "Eversley Series."

1895.

LETTERS | OF | EDWARD FITZGERALD | TO
| FANNY KEMBLE | 1871-1883. | Edited

by | William Aldis Wright. | [Publishers' monogram.] London: | Richard Bentley and Son, | Publishers in Ordinary to Her Majesty. | 1895. (*All rights reserved.*)

Collation:—Globe octavo: pp. [vi] + 270, last page unnumbered, consisting of: Half-title, p. [i]; p. [ii, blank]; Frontispiece; Title-page as above, pp. [i, ii, verso blank]; [Introductory Note, p. v]: p. [vi, blank]; Portrait of Mrs. Kemble; Text, pp. [1]-262; Index, pp. [263]-269; Imprint at foot of p. 269, "Printed by William Clowes and Sons, Limited, | London and Beccles. *J. D. & Co.*"; p. [270, blank].

The frontispiece is a portrait of FitzGerald, engraved on steel by Roffe from the photograph of Messrs. Cade and White. The portrait of Mrs. Kemble was begun by G. J. Stodart for that lady's "Records of Later Life," and finished by Roffe for this work, as I have been courteously informed by Mr. Richard Bentley. The Introductory Note, by Mr. Aldis Wright, is as follows:

"Of the letters which are contained in the present volume, the first eighty-five were in the possession of the late Mr. George Bentley, who took great interest in their publication in *The Temple Bar Magazine*, and

was in correspondence with the Editor until within a short time of his death. The remainder were placed in the Editor's hands by Mrs. Kemble in 1883, and of these some were printed in whole or in part in FitzGerald's Letters and Literary Remains, which first appeared in 1889."

The Letters to Fanny Kemble were originally published in *Temple Bar* from January to August, 1895 (vol. 104, pp. 27, 187, 335, 473; vol. 105, pp. 33, 193, 358, 486).

1900.

MISCELLANIES | by Edward FitzGerald |
 London | Macmillan and Co., Limited |
 New York: the Macmillan Company |
 1900 | *All rights reserved.*

Collation:—12mo: pp. viii + 208 (last page unnumbered), consisting of: Half-title, pp. [i, ii, verso blank]; Title-page as above, printed in red and black, pp. [iii, iv, verso blank]; Preface, pp. [v], vi; Contents, p. [vii]; p. [viii, blank]; Text, pp. [1]-207, with imprint at foot of last page, "Printed by R. & R. Clark, Limited, Edinburgh"; p. [208, blank]; four pages of

advertisements of Macmillan's Golden Treasury Series, in which this volume is included.

This little book was edited by Mr. W. Aldis Wright, and the only piece included in it which was actually printed for the first time was a *jeu d'esprit* entitled "Red Boxes," p. 201, which had been written by Fitzgerald on the fly-leaf of a copy of Sir Arthur Helps' "Essays in the Intervals of Business." The other contents of the book have been noted under their respective headings in this Bibliography.

III.—CONTRIBUTIONS TO BOOKS AND PERIODICALS.

HONE'S YEAR-BOOK, 1832.

"The Meadows in Spring," signed "Epsilon," col. 510, under date April 30, 1831.

These verses have been republished by Mr. Aldis Wright in the "Letters and

Literary Remains of Edward FitzGerald," i. 6, and in the "Letters," i. 7, with a short account of their production, from which it appears that, with a few alterations, they were reprinted in *The Athenæum* for July 9, 1831, the editor of which journal supposed them to have been written by Lamb, who declared in a letter to Moxon, dated August, 1831, that he envied the writer, because he felt he could have done something like them (Lamb's "Letters," Ainger's edition, ii. 273, 352). Another slightly differing copy was discovered some years ago in a commonplace book belonging to the late Archdeacon Allen, with the heading "E. F. G.," and the date "Naseby, Spring, 1831."

FULCHER'S POETICAL MISCELLANY. Published by G. W. Fulcher, Sudbury, and Suttaby & Co., London [1841].—"Chronomoros," signed "Anon.," p. 236.

This little book, of which a copy of the

second edition, issued in May, 1841, will be found in the British Museum, is made up, with a few exceptions, according to the preface, of selections from the seventeen volumes of Fulcher's "Sudbury Pocket Book," of which no example appears to exist in the national collection. I am therefore unable to say whether the poem of "Chronomoros," which has been reprinted by Mr. Aldis Wright in the "Letters and Literary Remains of Edward FitzGerald," iii. 461, appeared originally in the "Pocket Book" or the "Miscellany."

THE TABLE-TALK OF JOHN SELDEN, ESQ.
With a Biographical Preface and Notes by
S. W. Singer, Esq. London, William
Pickering, 1847.

At the head of the Notes, p. 235, it is stated :

"Part of the following Illustrations were kindly communicated to the Editor by a gentleman to whom

his best thanks are due, and whom it would have afforded him great pleasure to be allowed to name."

This gentleman is understood to have been Edward FitzGerald, and Mr. Aldis Wright states that he has in his possession a copy of the "Table-Talk" which FitzGerald gave him about 1871 or 1872, with annotations in his own handwriting, and these are almost literally reproduced in the notes to Singer's edition. Of this copy FitzGerald wrote to Mr. Wright :

"What notes I have appended are worth nothing, I suspect ; though I remember that the advice of the present Chancellor [Lord Hatherley] was asked in some cases " (" Letters," i., pp. 230, 231).

The notes exhibit extensive reading, but there is nothing of an original character in them. It is curious that the word "emergencies," to which FitzGerald had so strong an objection, and of which he thought Blake might have made a picture as he did of the flea (" Letters," ii. 162), is used by Selden himself in the phrase : "A Man must do according to Accidents and Emergencies" (p. 227).

SELECTIONS FROM THE POEMS AND LETTERS
OF BERNARD BARTON. Edited by his
Daughter. London: Hall, Virtue and
Co., 25, Paternoster Row. MDCCCXLIX.

To this volume FitzGerald contributed a memoir (pp. ix-xxxvi, signed "E. F. G.") which, in the opinion of competent judges, ranks as a little masterpiece of biography. In "delicacy of style, justice of appreciation, and rightness of proportion," it has been held to be "a model of what such memoirs should be" (Lucas, "Bernard Barton and his Friends," prefatory note). FitzGerald himself thought but little of it. In a letter to Frederick Tennyson, dated December 7, 1849, he says :

"I have been obliged to turn Author on the very smallest scale. My old friend Bernard Barton chose to die in the early part of this year. . . . We have made a Book out of his Letters and Poems, and published it by subscription . . . and I have been obliged to contribute a little dapper Memoir, as well as to select bits of Letters, bits of Poems, &c. All that was wanted is accomplished: many people subscribed. Some of B. B.'s letters are pleasant, I think, and when

you come to England I will give you this little book of incredibly small value " ("Letters," i. 251).

This memoir was reprinted for the first time in "Miscellanies," 1900, pp. 1-48. The book in which it originally appeared is not a scarce one, and may be often met with in booksellers' catalogues.

The Gentleman's Magazine.—"The Rev. George Crabbe." Signed "E. F. G." (vol. cciii. pp. 562, 563, November, 1857).

This memoir of FitzGerald's old friend, the Vicar of Bredfield, who died at the age of seventy-two on September 16, 1857, is marked by all the insight into character and felicity of expression which seem to have been native to FitzGerald whenever his pen touched a biographical theme. It has been reprinted by Mr. Aldis Wright in "Miscellanies," 1900, pp. 173-177.

The East Anglian ; or, Notes and Queries on subjects connected with the Counties of Suffolk, Cambridge, and Essex. Edited by Samuel Tymms, F.S.A., F.G.H.S., &c. Lowestoft : Samuel Tymms, 60, High Street. London : Whittaker and Co. : Ave Maria Lane.

“Play-stalls,” signed “F.,” vol. i. p. 71 (April, 1860).

“Orwell Wands,” signed “F.,” vol. i. p. 76 (April, 1860).

“East Anglian Songs,” signed “F.,” vol. i. p. 139 (July, 1860).

“The Vocabulary of the Sea-Board,” signed “F.,” vol. i. p. 141 (July, 1860).

“Sea Words and Phrases along the Suffolk Coast,” preceded by a letter to the Editor, signed “E. F. G.,” vol. iii. pp. 347-363 (December, 1868, Nos. 95 and 96).

“Sea Words and Phrases along the Suffolk Coast,” preceded by a short letter to the Editor, signed “E. F. G.,” vol. iv. pp. 109-

120 (pp. 116-118 contain some notes by Mr. Aldis Wright, which were communicated by him to FitzGerald).

"Additions to Forby's Vocabulary of East Anglia," signed "E. F. G.," vol. iv. pp. 128, 129.

"Errata" to above, vol. iv. p. 156.

"A Capfull of Sea-Slang for Christmas," signed "E. F. G.," vol. iv. pp. 261-264.

I am unable to give the dates of the last four articles, as the fourth volume of *The East Anglian* was issued in undated numbers, and not in quarterly parts, but they were probably printed during 1869 and 1870, the "Capfull" appearing in the November number of the latter year. In a letter to S. Laurence, dated February 27 (1870), FitzGerald told him that he would send him two little papers about the sea words and phrases used about Lowestoft ("Letters," ii. 115, 116), and it amused him to have his three papers on the subject done up in

wrappers for presentation to his friends. One of these copies, comprising only the first part, which was formerly in my possession, was enclosed in a pink wrapper, on which was the following title :

Sea Words and Phrases | along the Suffolk Coast. |
No. I. | Extracted from the East Anglian Notes and
Queries, | January, 1869. | Lowestoft : | Samuel
Tymms, 60 High Street. | 1869.

These "Sea Words" were not reprinted by Mr. Aldis Wright in the "Letters and Literary Remains of Edward FitzGerald," but they will be found at the end of the second volume of Mr. Quaritch's American edition of FitzGerald's "Works."

Notes and Queries.—"Anecdote Biography,"
2nd S. x. 123 (18 Aug., 1860).

"Old English Tunes," 2nd S. x. 126
(18 Aug., 1860).

"Gonge: the Conge, Yarmouth" [and the

Gong at Lowestoft], 2nd S. x. 137 (18 Aug., 1860).

"Latin, Greek, and Roman Metres," 2nd S. x. 139 (18 Aug., 1860).

"Harmonious Blacksmith," 2nd S. x. 227 (22 Sept., 1860).

"Bachaumont's Mémoires Secrets, Londres, 1778," 2nd S. x. 447 (8 Dec., 1860).

"East Anglian Words," 2nd S. xi. 63 (26 Jan., 1861).

At the end of this note is the following query:

"Why will no one reprint the whole, or a good abstract, of Dampier's fine 'Voyages'? and (now one is about it) all Dryden's Prefaces, which Johnson notices as things *sui generis* quite?"

It will be seen that this idea is worked out in a later note, and it clung to FitzGerald till the end of his life, for in a letter to Mr. Lowell, written in October, 1877, he returns to the subject, and expresses the opinion that "Dryden's Prose, *quoad* Prose, is the finest

Style of all " (" Letters," ii. 227, 228). In a letter to Lady Tennyson (1862) he wrote :

" I have been almost tempted to write you out some morsels of Dampier's ' Voyages ' which I copied out for myself : so fine as they are in their way, I think " (" Alfred Lord Tennyson : a Memoir," 1897, i. 515).

" France Past and Present," 2nd S. xi. 107 (9 Feb., 1861).

" Dryden's Prefaces," 2nd S. xi. 125 (16 Feb., 1861).

" Whittington and his Cat," 2nd S. xi. 372 (11 May, 1861).

" Memoranda," 2nd S. xi. 377 (11 May, 1861).

" Detrus [Petrus]," 2nd S. xi. 415 (25 May, 1861).

All these communications to *N. and Q.* were signed by the characteristic name of " Parathina," which suited well one who loved the sea as FitzGerald did. " My chief Amusement in Life is Boating, on River and Sea," he told Professor Cowell just three days before his last note appeared. It has

been suggested that he sometimes used the signature "Epsilon" in *N. and Q.*, but I have not found any communication over that signature which can be indisputably set down as Edward FitzGerald's. It is curious that all his communications should be confined to two volumes of the series.

The Ipswich Journal.—"Death of Bernard Barton" (24 Feb., 1849).

"Funeral of Bernard Barton" (3 March, 1849).

These two communications were reprinted by Mr. Aldis Wright in "Miscellanies," 1900, pp. 49, 57. The affecting lines at the end of the second extract were published by Mr. E. Verrall Lucas as a fitting conclusion to his little book, "Bernard Barton and his Friends," 1893, p. 192.

The Ipswich Journal (Suffolk Notes and Queries), 1877-78: "Limb" (No. VII.).

"Rev. John Carter of Bramford" (No. VII.).

"Duzzy" (No. XIX.).

“East Anglian Query” [as to the rime

“He who would old England win
At Weybourne Hoope must first begin”]

(No. XXI.).

“Norfolk Superstition” [as to All Hallows
Eve] (No. XXII.).

“Major Moor, David Hume, and the Royal
George” (No. XXIII.).

“Suffolk Minstrelsy” (No. L.).

All these contributions were signed
“Effigy,” *i.e.*, E. F. G. A few of them
have been reprinted by Mr. Francis Hindes
Groome in his “Two Suffolk Friends,”
pp. 78-80.

Temple Bar, a London Magazine for Town
and Country Readers.—“Percival Stock-
dale and Baldock Black Horse,” no signa-
ture, vol. lviii. p. 21 (Jan., 1880, No. 230).

“These notes concerning Baldock Mill and Church-
yard were taken during a visit there in the spring of
1857, just one hundred years after poor ‘Stockey’s’
visit, perhaps even to a day, for a large oak-apple

bough had just, I remember, been hoisted on the steeple in annual memory of King Charles" (*cf.* "Letters," i. 332, for this visit to Bedfordshire).

This paper has never been reprinted.

"Virgil's Garden laid out à la Delille," no signature, vol. lxiv. p. 597 (April, 1882, No. 257).

In a letter to Professor C. E. Norton, dated 9 June, 1882, FitzGerald wrote :

"I will enclose some pretty Verses, some twenty years old, which I sent to *Temple Bar*, which repaid me (as I deserved) with a dozen copies" ("Letters," ii. 330).

These verses were reprinted by Mr. Aldis Wright in the "Letters and Literary Remains of Edward FitzGerald," iii. 464.

It is generally known that FitzGerald was fond of printing off a few copies of any literary waif or stray which happened to strike his fancy. These trifles do not, of course, fall within the scope of these notes, but one or two may be mentioned. In June, 1878, he reprinted from *The Ipswich Journal*

some copies of Archdeacon Groome's story of "The Only Darter," which many people will agree with him in thinking "a beautiful Suffolk Idyll" ("Letters," ii. 252, 253); in November, 1872, he reprinted a few copies of Byron's verses on "Rogers" (*ibid.*, ii. 144); and on December 12, 1876, he wrote to Miss Thackeray, asking her to approve of his printing three stanzas of her father's "Ho, pretty Page," which he had adapted to an old Cambridge tune. Of a somewhat kindred nature were his "last Great Work," a calendar of Charles Lamb's life, in four pages ("Letters," ii. 239, 242, 247), which he drew up when nearly seventy years of age, as a kind of *aide mémoire* in the perusal of the letters,* and the dictionary of the *dramatis personæ* figuring in the "Correspondence of Madame de Sévigné" (*ibid.*, ii. 217, 289). From a letter to Mrs. Kemble, p. 126, it would appear that this dictionary,

* This Calendar has been reprinted by Mr. Aldis Wright in "Miscellanies," 1900, p. 178, from a copy annotated in FitzGerald's own hand.

which remained in manuscript, and is now in the possession of Mr. Aldis Wright, was begun in the spring of 1877.

I may also refer readers interested in the growth of FitzGerald's mind and the formation of his habits of thought to an interesting account of a commonplace book formerly in his possession, which originally appeared in *The Bookman* for May, 1892, and was reprinted in "Literary Anecdotes of the Nineteenth Century," ii. 387. Whether this was the "Paradise" to which he occasionally refers in his earlier letters I am unable to say.

The life of FitzGerald is written in his letters, and no memoir of such a man, whether "dapper" in his own delightful style, or the perfunctory effusion of the official biographer, can be other than unwelcome to those who really understand his character.* But many notices of him are in

* Since this was written, Mr. Glyde's "Memoir of FitzGerald" has made its appearance. Though drawn up with the best intentions, it has not induced me to alter the opinion which I have expressed in the text.

existence, the principal of which it may not be inopportune to enumerate. The charming little sketch by Mr. Aldis Wright, which appeared in *The Athenæum* for June 23, 1883, a few days after FitzGerald's death, has been followed by a fuller memoir in the "Dictionary of National Biography," and it is to these sources that we must look for authoritative information regarding his uneventful career. Of a more episodic nature are Mr. F. H. Groome's silhouette in "Two Suffolk Friends," in which several letters are produced for the first time; the present Lord Tennyson's "Memoir" of his father, in which, amongst other new letters, the characteristic "Hints for Enoch Arden" will be found; Mr. E. V. Lucas's "Bernard Barton and his Friends," which reproduces the greater part of FitzGerald's memoir of the poet; and Mr. Gosse's luminous essay in "Critical Kit-Kats." Of slighter texture, so far as regards a connexion with FitzGerald, are the "Personal Recollections of Sir Frederick Pollock," the "Life of Lord

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Houghton," the "Memoirs of Percy Fitzgerald," the "Life of Archdeacon Allen," Dr. Knapp's "Life of George Borrow," and Mr. Layard's book on Charles Keene; and last, but by no means least, Mrs. Richmond Ritchie's graceful introductions to the "Biographical Edition" of her father's works. It is tempting to the biographical mind to endeavour to collect and co-ordinate the vital statistics which are scattered through these various volumes, but the horror with which Fitzgerald would have regarded such an attempt it requires no effort of imagination to depict, when we remember the terms in which he habitually spoke of the numerous efforts that were made to give honorific treatment to the genius of his friend Carlyle.



APPENDIX

CRABBE'S "SUFFOLK "

Prime :

" We prune our hedges, *prime* our slender trees,
And nothing looks untutored, or at ease."—*Borough.*

Moor defines "*priming* ; pruning the lower, or *wash* boughs of a tree." But Forby, " to trim up the stems ; to give them *the first* dressing in order to make them look shapely " ; which accords more with the original meaning of the word and with Crabbe's use of it.

But Crabbe has another word on the same subject, which is not found in Moor or Forby—and where else?—in such a sense ; in which sense I am persuaded it *was* used, by some Suffolk people at least, from whom

Crabbe caught it carelessly up. It has the true Suffolk stamp about it.

“Where those dark shrubs, that now grow wild at will,
Were clipped in form, and *tantalised* with skill.”

—*Parish Register*.

We should now, perhaps, say “titivated.”

Tantalize, *Dogmatize*, *Moralize*, etc., we are all familiarized with in some way or other. So much cannot be said for another such word, as properly formed, which Crabbe uses, but did *not* pick up in Suffolk, I think. A too happy lover tells of having, in the midst of his own exultation, met a poor unhappy man ;

“And I was thankful for the moral sight,
Which *soberized* the vast and wild delight.”

Well, the word is worthy of the lines, and the lines of the foolish story they wind up. And this inequality and disproportion it is—this “loose screw” in so great a faculty, together with great carelessness in his later poems, and a want of what is called *Art* in all—that weighs down the popularity of a writer, whose couplets Johnson, Pope, and

Dryden might have familiarly quoted, and whose whole poems, with all their imperfections, will live, old Wordsworth says, at least as long as anything written since—including his own.

Conceit: In the sense of conception, noun and verb. "I du conceit"—pronounced, of course, "concite."

Ruth's father and mother have been waiting for her (the passage is so fine that it is even a pleasure to transcribe, and I think no one will grudge to read it) from morning till evening:

" Still she came not home ;
The night grew dark and yet she was not come ;
The east wind roared, the sea return'd the sound,
And the rain fell as if the world were drown'd.
There were no lights without ; and my good man,
To kindness frighten'd, with a groan began
To talk of Ruth, and pray ; and then he took
The Bible down, and read the Holy Book ;
For he had learning ; and when that was done,
We sat in silence—' Whither can we run ?'
We said, and then ran frighten'd from the door,
For we could bear our own conceit no more."

What became of Ruth? Let every good

East Anglian who can afford it buy the book and see. What a Dryden line, the fourth!

Like: As we take the word in full to the end of an adjective; *adjectivelike*, not *adjectively*.

I am sorry to find this good old form supplanted by a vile compound. Instead of the sky looking *squally-like*, *rainy-like*, "my dear friends" *will* say "*squallified*, *rainified*," etc., for which they deserve a round dozen. *Fuimus Troes*.

But to return to Crabbe. His word occurs in another passage, so fine that I *must* transcribe—one of the best glimpses of a ghost I know—because it *is* but a glimpse:

"I loved in summer on the heath to walk,
And seek the shepherd—shepherds love to talk ;—
His boy, his Joe, he said, from duty ran,
Took to the sea, and grew a fearless man—
On yonder knoll—the sheep were in the fold—
His spirit passed me, *shivering-like* and cold ;
I felt a fluttering, but I knew not how,
And heard him utter, like a whisper, ' *Now !*'
Soon came a letter from a friend to tell
That he had fallen, and the hour he fell."

Dole: A word we are very familiar with, especially on the coast, where Crabbe heard of it before his A B C:

“ His very soul was not his own ; he stole
As others ordered, and without *a dole*.”

—*Parish Register*.

Without having any share in the plunder, as *we* know ; but I wonder if the word was generally understood? Crabbe felt called on to explain it by a note in another poem :

“ He was a fisher from his earliest day,
And placed ” (No ! no ! remember your old Aldbro’ !)
“ And *shot* his nets within the borough’s bay ;
There by his skates, his herrings, and his soles,
He lived, nor dreamed of Corporation-doles.”*

—*Borough Election*.

Lastly, the poet in several instances dismisses the final *s* from the third person singular, after our oriental fashion. I

* “ I am informed that some explanation is here necessary, though I am ignorant for what class of readers it can be required.” And he goes on to explain everything ; except *the word*, which simply means *a share*, whether of a boat’s earnings or of Corporation funds.

confess to a liking for this, partly because of its ridding us of *one* hiss from our hissing language. And why, as Forby asks, *should* there be such an addition to this single person of the verb? He remarks that the auxiliary verbs do not follow the rule ; and he quotes the conjugation of Icelandic *ber* (*porto*) to prove that our Suffolk usage has very ancient precedent in its favour: first person *ber*, second *ber*, third *ber*—that is, “I bear, you bear, he bear,” just as we Suffolk people now talk. Therefore, *I say*, that when Crabbe *say so*, it *do* not shock me, though I would not adopt the usage from him at this time of day. And, certainly, if I wrote verse meant to last (as I am sure Crabbe’s *will* last, though I am not sure that he reckoned upon it), I would take care to stick to the tongue that Shakespeare, Bacon, and our Bible have fixed for us.

There are several instances in his books ; but I content myself with two : one of which was recited at the Literary Fund Dinner by a poet, who never made any such mistakes—

W. T. Fitz-Gerald—and the other passed without a comment under Johnson's own eyes.* But the old lion's eye was fast dimming then.

"When our relief from such resources *rise*,
All painful sense of obligation dies."

—*Borough Curate.*

"No ; cast by fortune on a frowning coast,
Which neither groves nor happy valleys *boast*," etc.

—*Village.*

To be sure, the *rhyme* might have misled him, must we say? or, perhaps, what will sometimes happen, the other *plural* noun in the sentence.

One maxim of Johnson's made a deep impression on Crabbe's mind, says his Biographer: "Never fear putting the strongest and best things you can think of into the mouth of your speaker, whatever may be his condition." This reminds one a little of

* "He is not to think his copy wantonly defaced : a wet sponge will wash all the red lines away, and leave the pages clean" (*Johnson on returning the MS. of "The Village" to Sir Joshua*).

Goldsmith's joke, that if Johnson had to make animals speak, his sprats would talk as big as whales. Johnson certainly misrepresented his own great powers by acting on his own advice ; and his pupil, who has been called Nature's best and sternest painter, and who certainly had as keen insight as any into the larger half of *human* nature, sometimes loses his strong outline by daubing over it. And this with subjects he had been most familiar with. He does not make fishes talk, but he himself talks of the porpoise having been seen rolling about the day before a gale—

“Dark as the cloud and furious as the storm.”

And the sailor, come from sea, with his children on his knees, and his friends about him, tells them of his dangers :

“When seas ran mountains high,
When tempest raved, *when horrors veiled the sky* ;
When in the yawning gulf far down we drove,
And gazed upon the *billowy mount above*,
Till up that mountain, swinging with the gale,
We view'd the horrors of the watery vale.”

When did he ever hear the like at Aldbro', or elsewhere, from a *sailor's* mouth? Crabbe was thinking of Thomson and the poets of the century which he was born in, and out of which he had not quite risen into *himself*. Compare the foregoing with the old shepherd's ghost, written twenty years after, when, however, the poet began to err from carelessness, as formerly from mistaken care, perhaps.

* * * * *

Having said thus much of the poet's "Suffolk," I must give one word of it from the capital biography of him by my noble old friend, his son George, Vicar of Bredfield, now gone the way of his father. In the admirable account of Mr. Tovell's farm at Parham—a perfect Dutch interior—he says that, while master and mistress were at dinner at the main table in the room, the "female servants" were "at a side table called a *Bouter*." As I could not for a long while get any explanation of this word, I thought the meaning might be a table in a bight, or

bought, as sometimes called—that is, in an angle or corner of the room. At last I heard of some farmers who knew the thing well, that it was properly a “*Boulter* table,” a sort of covered hutch, with a machine inside to bould the meal for household use ; and, when not so used, with a cover or lid to go over, which might serve as a table for a servant or a chance guest. And *Boulter* might be pronounced *Bowter* in the same way as (Moor says, and we all know) *colt* is pronounced *cowt* ; cold, *cowd* ; hold, *howd*, etc.

Mr. Nall was not contented with this explanation, of which the farmers made no sort of doubt ; he derives the word from Dutch and Flemish *die booden*, the domestic servant. So people must please themselves between the learned etymologist who has to cross the water for a derivation, and the unetymological farmers who went no further for it than the thing itself, which they had been familiar with from infancy.

One story draws another. The mention of Mr. Tovell’s farm has recalled it to my

memory, and as it includes the poet, his biographer, and one of the most venerable of old Suffolk words, it shall close this gossip, and leave the *East Anglian* to its usual tone and topics. Whoever has read that account of Parham Farm will remember that, not *Mr. Tovell*, but "*his Missis*," is the chief figure there. She was aunt to the Miss Elmy whom the poet married, and used to boast that "she could screw up old Crabbe like a fiddle." In the "Life" there is a story of this good lady once finding one of her maids daring to scrub—the *parlour* floor!—an office sacred to Mrs. Tovell herself. "*You* wash such floors as these! Get down to the scullery! As true's God's in heaven, here comes Lord Rochford to call on Mr. Tovell!" etc. And she whips off a scrubbing-apron, which she calls *her* "*mantle*," and goes down to let his lordship in. It might have been this same servant who, having been pursued one day by her mistress, armed with a frying-pan, said, when the chase was over, and she could draw breath in safety: "Well, this I

will say: if an angel of *Hiv'n* was to come down and live with *Mauther* for missis, she couldn't give satisfaction." This the poet heard: and this his son told me—some happy day—or happy night.

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At p. 238 of Mr. Timbs's very agreeable "Anecdote Biography" I read:

"The author of a volume of 'Pen and Ink Sketches,' published in 1847, relates that he was introduced to Crabbe at a *Conversazione* at the Beccles Philosophical Institution. The poet was seated in Cowper's arm-chair, the same which the Bard of Olney occupied at Mrs. Unwin's. 'Pleased to see you, my young friend: very pleased to see you,' said Crabbe to the author of the 'Sketches': and after a little while he pointed to the fine portrait of Burke by Sir Joshua Reynolds that hung near him, and said, 'Very like, very *like* indeed. I was in Sir Joshua's study when Burke sat for it. *Ab!* there was a man! If ever you come to Trowbridge,' he added, 'you must call at the vicarage, and I'll show you a sketch of Burke, taken at Westminster Hall, when he made his great speech in the Warren Hastings case. Edmund left it to me; it is only a rude pencil drawing, but it gives more of the orator than that picture does.'"

Having had the pleasure of knowing

Beccles and the poet Crabbe's family rather intimately, I was startled with this new anecdote ; and, inquiring in both these quarters, I find, first, that there never was a Philosophical Institute at Beccles, nor ever a "Conversazione," except *one*, in connexion with the Public Library, long after the poet's death, nor Burke's portrait, nor Cowper's arm-chair ever remembered in the town at all.

"Beccles," however, may be a slip of the author's or transcriber's pen for Norwich, where Crabbe usually spent a day or two with Mrs. Opie when he came this way, and where Cowper's arm-chair, at least, may very likely have been produced at some such *Conversazione* ; but whence the portrait of Burke, at the painting of which "I was in Sir Joshua's study," etc.? As to the "pencil drawing" of Burke making "his great speech," and left "*by Edmund to me!*" nothing is remembered of it by any one of the poet's surviving family ; one of whom, most competent to speak, is quite certain that "it did

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not exist when the property was divided " between the poet's two sons at his death; and such a relic was not likely to be overlooked. The same person observes on the utter improbability of the language put into the poet's mouth: "How difficult it was ever to get him to speak in the country of the great people he fell in with in town"; how very little given he was to invite strangers to his house—"not always civil to such as broke in upon him," as a celebrity; that whether "*Edmund left it to me*" were a *fact*, such were "*certainly* not his words" in telling of it; "he would have said 'Mr. Burke,'" being, as everyone who knew him knows, somewhat *over*formal in such punctilio.

THE END
